TWO NOTES ON "THE RICH BOY"

The Scenic Strategy of RB

Scenic treatment in RB is reserved for the emotional crises in the plot development. Since dialogue and moment-by-moment action carry these segments of the story, F frees the reader from the "stubborn" point of view of the narrator (the technique likewise of GG). No longer is it necessary to weigh and analyze the interpolations of the mediating sensibility; the naked light of objective reality now exhibits the character of "the rich boy."

As even the most superficial examination reveals, the dramatic scenes in question contradict the narrator's evaluations of Hunter's alleged worldliness. Instead of supporting a "Celliniesque" engagement to pleasure and passion, they expose the hero's emotional immaturity (here the title of the story is an ironical reading direction). A glance at the context of these scenes will, I think, confirm this judgment. In the order of their occurrence (1) Hunter gets drunk when his romantic marriage to Paula hangs in perilous indecision; (2) he refuses to propose again at their later reunion because he aspires to keep her idolatrous affection "for another year," perhaps "forever"; (3) he renounces his determination to seduce Dolly because it requires him to say "'I love you,'" a violation of his relation with Paula; (4) under the spell of his memory of Dolly's adulation, her "true emotion," he brutalizes his Aunt Edna for having the kind of affair he cannot consummate; (5) while longing for an escape to the past in order to alleviate feelings of inadequacy, he accidentally en-

counters Paula only to learn she is "in love–at last"; (6) as a consequence of this withdrawal of love he experiences a virtual nervous breakdown, shuts Paula out of his mind, and on board a ship cultivates a girl who will adore him without a similar commitment on his part. Obviously, each of these episodes reveals Hunter's inability to love woman yet consuming desire for the love of woman–O shades of Freud! But forgoing the controversial, let me simply state that the scenic treatment in the last six sections of RB clearly discloses the hero's psychosexual immaturity.

The Rich Boy's Romantic Biographer

RB, the first serious work that F did after GG, illustrates in a smaller frame the function of style in the communication of theme (incidentally, this aspect of language requires investigation in the novel). In particular I have in mind the analogical texture of the first-person narrator's descriptions of certain events in the life of Anson Hunter. While for the most part his narration is keyed to a muted tone of rhetoric, there are occasions when his idiom becomes flamboyant and gesticulatory. At such times F, I believe, is calling attention to the narrator's romantic view of experience in the great world of the rich.

Let me cite a few examples that argue this assumption. Almost in rapturous empathy with his vision of Hunter's passionate relationship with Paula, he remarks that she responded to his love with "rapt holy intensity," a value judgment that is contradicted, even as he indicates earlier, by the "immature and even meaningless" character of their emotional communication. In still another instance he flagrantly exaggerates the bohemian ardors of Hunter's life in the city after graduation, calling them "Celliniesque adventures." And in calling Hunter's habit of "taking girls to certain places. . . and at a certain time in the morning [standing] up and [going] home" a form of "intelligent hedonism," he plays loose with romantic phraseology. This represents only a sampling of the translation of innocuous social facts into Don Junaesque illusions. True, there is no great abundance of these tendentious revelations. Nonetheless their very scarcity makes them obtrusive, for they define the unacknowledged quality of the narrator's sensibility, a flaw in his perspective on the rich.

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FRENCH ARTICLES ABOUT F

Compiled by A. E. Le Vot

All periodicals published in Paris, except REVUE DES LANGUES VIVANTS, published in Bruxelles.

Llona, Victor. NOUVELLES LITTERAIRES (12 Feb. 1927).
Lalou, Rene, NOUVELLE REVUE FRANCAISE (July 1927). Review of GG.
Boisson. VIENT DE PARAITRE (Jan. 1927). Review of GG.
Michaud, Regis. MERCURE DE FRANCE (15 July 1928). About expatriates.
NOUVELLES LITTERAIRES (18 April 1933).
LE MOIS (Jan. 1935). About GG & TITN.
Soupault, Philippe. RENAISSANCES (Feb. 1946). First full-length article about F.
Brodin, Pierre. LES ECREVAINS AMERICAINS DU XX SIÈCLE. Paris: Editions Horizons de France, 1947. 121-129.
Bay, Andre. GAZETTE DES LETTRES (June 1951). For the general public.
Lalou, Rene. NOUVELLES LITTERAIRES (4 Sept. 1952). Review of LT.
Bay, Andre. TABLE RONDE (Oct. 1952). Review of LT.
Cioran, E. M. PROFILS (Oct. 1952). About CU.
Simon, Jean. ETUDES ANGLAISES (Nov. 1952). Best study to date.
Fuchs, Michel. LETTRES NOUVELLES (Jan. 1953). Among the best studies of F.
Simon, Jean. FRANCE OBSERVATEUR (12 March 1959). F in Paris.
Galey, M. ARTS (22 April 1959).
Bouret, Jean. LIENS (April 1959). Intro to Club Francaise du Livre GG.
Vallette, Jacques. MERCURE DE FRANCE. (June 1959). For the general public.
Lemaire, Marcel. REVUE DES LANGUES VIVANTES, I. In English; about F's sense of disaster.
Roy, Claude. L'HOMME EN QUESTION. Paris: Gallimard, 1960. 174-183. A fable of the 20's.
In literary histories:
Arnavon, Cyrille. HISTOIRE LITTERAIRE DES E. U. Paris: Hachette, 1953. 324-325.
Brown, J. PANORAMA DE LA LITTERATURE CONTEMPORAINE AUX U.S.A. Paris: Gallimard, 1954. 129-131.
Morht, Michel. LE NOUVEAU ROMAN AMERICAIN. Paris: Gallimard, 1955. 71-79.

CHECKLIST

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Adams, J. D. "Speaking of Books," NY TIMES BOOK REV (16 July), 2. Hemingway obit includes slap at F.

AMERIKANIKA DIEGEMATA <AMERICAN TALES>. Athens: Ikarus, 1953. Includes "Babylon Revisited," trans. A. Tsilene.

Archer, E. "TITN on the Cote D'Azur," NY TIMES (18 June), X9. The movie.

Beebe, M & Bryer, J. R. "Criticism of F: A Selected Checklist," MFS, 82-94.

Blodgett, T. "Once-plush Ave Faces Crucial Test," MINN STAR (1 June), 2B. Summit Ave.

Bruccoli, M. J. "The Composition of TITN." Dissertation. U. Va.
"TITN and the Reviewers," MFS, 49-54.

Dyson, A. E. "GG: 36 Years After," MFS, 37-48.

F. DEN STORE GATSBY. Stockholm: Bonniers, 1955. Trans. G. Olzon. Panache Serian; paperback.
"Past Poetic," UNIVERSITY, 8 (Spring), 14-15. Reprints "Rain Before Dawn," "The Cameo Frame I," "The Cameo Frame II," "On a Play Seen Twice" from NASSAU LIT.

"F on Film," NEWSWEEK (17 July), 83. Interviews with cast of TITN.

GREAT TALES OF CITY DWELLERS, ed. A. Austin. NY: Lion Library #53, 1955. Includes "A Millionaire's Girl."

GREAT TALES OF THE FAR WEST, ed. A. Austin. NY: Lion Library #88, 1956. Includes "The Last Kiss."

Hart, J. E. "F's LT: A Search for Identity," MFS, 63-70.

HEAD & SHOULDERS, a musical comedy presented at Bowdoin College. Music by Neil Love, book and lyrics by Jim Arntz. Jan. 7-9.

Kreuter, K & G. "The Moralism of the Later F," MFS, 71-81.

Kuehl, J. "F's Critical Opinions," MFS, 3-18.
"F's Reading," PULC, XXII (Winter), 58-89. Reproduces F's bookplate. Extremely useful.

Letofsky, I. "F on Summit Ave," SELECT, III (April), 19-22. Also issued separately. Based on interviews with F's boyhood friends.

Mansfield, G. and Wharton, D. Letters to NY TIMES BOOK REV about Wolfe & F & Basso & gin. (26 March), 41.

MODERN FICTION STUDIES, VII (Spring). F special number. Copies may be ordered from Purdue for 75¢. Contents listed in this checklist by author.

Murphy, E. F. "In the Good Old–," NY TIMES MAG (25 June), 38. Quotes F.

McDonnell, R. F. "Eggs and Eyes in GG," MFS, 32-36.

PARIS IN THE TWENTIES. An Exhibition of Souvenirs . . . from Shakespeare and Co. Catalogue of show sponsored by USIS in London. Several F items listed.

Robinson, C. R. "The Development of Social Criticism in the Stories of F." Thesis. Miss. So. College, 1960.
Schikel, R. & Hurlburt, A. "The Twenties," LOOK, XXV (20 June). 82-100. References to F.
SHORT FICTION, ed. J. R. Frakes & I. Traschen. Englewood Cliffs: Prentice-Hall. Includes "Babylon Revisited."
Stallman, R. W. THE HOUSE THAT JAMES BUILT. East Lansing: Mich. State U Press. Includes "Gatsby and the Hole in Time" (reprint), "Conrad and GG" (reprint), and "By the Dawn's Early Light TITN" (new). The last is wild, but has some intriguing ideas about the imagery of TITN.
STORIES OF MODERN AM., ed. H. Gold & D. L. Stevenson. NY: St. Martin's. Includes "Babylon Revisited." 4-page brochure for this book gives sample of critical apparatus for the story.
THIRTEEN GREAT STORIES, ed. D. Talbot. NY: Dell #LC165. Reprint of 1955 edition. Includes "The World's Fair."
THIRTY-ONE STORIES, ed. M. R. Booth & C. S. Burhans, Jr. Englewood Cliffs: Prentice-Hall. Includes "Lost Decade."
TIME (30 June), 54. "The New Side of Paradise." Nonsense about the Fs and fountain-wading.
Wheaton, M. W. & Blythe, L. THOMAS WOLFE & HIS FAMILY. NY: Doubleday. 241-244 mention F, but inaccurately.
White, E. "The 'Intricate Destiny' of Dick Diver," MFS, 55-62.
"Why Am I Happy," NEWSWEEK (12 June), 94. Interview with Sidney Lumet about "Rich Boy" movie.
Wood, S. "Anne Bancroft Revisits the 20's," AM WEEKLY (30 April), 8-9. Daisy was a beatnik.
Wright, A. M. THE AMERICAN SHORT STORY IN THE TWENTIES. Chicago: U of Chicago Press. Treats F as one of the 5 writers who "perfected the forms" of the modern Am story.
Yates, D. A. "The Road to 'Paradise': F's Literary Apprenticeship," MFS, 19-31.

BRIEFS

Henry Dan Piper's F: A CANDID PORTRAIT will be published Jan. by Holt, Rinehart & Winston. It will include new material on F in Hollywood and an analysis of SMTW. . . Raymond Chandler was a F fan; he mentioned F in LONG GOODBYE and "applauds the revival of F" on the jacket of PLAYBACK. . . A nice lot of F went at Swann Galleries on 25

May. Top price of $25 was fetched by TJA in d. j. An inscribed TSOP—"To Spencer Jones '14 from F. Scott Fitzgerald '17" fetched $11 . . . THE BOY WHO MADE GOOD, by Mary Deasy (Boston: Little, Brown, 1955) is a novel obviously based on the Fs. They are named Ivor Kelly & Stella Blair; he being an alcoholic politician. The book also imitates F's style and borrows from his novels. . . Ned Calmer's ALL THE SUMMER DAYS (Boston: Little, Brown, 1961) gives an interesting picture of the 20's. F does not appear. . . The Italian film L'AVVENTURA in which a character vanishes mid-way has a link with F. Monica Vitti, the star, explains: "It isn't important. What is important is that Anna was carrying two books before she disappeared—the Bible and TITN. One suggests our concern with morality—the other was a literary experiment in which the heroine disappears half way through the book and is replaced by another protagonist." This clue requires sharp attention, for the book appears just once—upside down. . . Garry Moore discussed his collaboration with F on "Dinner at Sardi's," 8 April. . . Scribner is bringing out a school edition of GG. . . Among the top sellers in the Scribner Library are GG and TITN. GG is the champ, currently selling more than 13,000 copies per month; this may make it the best-seller in the quality paperback field. . . David O. Selznick has given up on TITN, and has sold it to Fox, though he retained the privilege of casting. The film is being shot on the Riviera. Henry King is directing; Ivan Moffat did the screenplay; Jennifer Jones is Nicole; Joan Fontaine is Baby; Jason Robards, Jr. is Dick; Tom Ewell is Abe; and Jill St. John is Rosemary. According to Sheilah Graham, Selznick bought the rights for $17,500 and sold them for $375,000; also *teste* Miss Graham: Ewell was picked after Danny Kaye, Gene Kelly, Fred Astaire, and Jose Ferrer were considered. . . CBS repeated TWENTIETH CENTURY: PARIS IN THE 20'S on 21 May; the fine footage of F came from Ben Finney, a Riviera friend of F. . . The Barnes & Nobel Am Authors and Critics series volume on F has been indefinitely postponed. . . Malcolm Cowley is doing a casebook on F and the jazz age for Scribner. . . Ray Stark will produce DISENCHANTED with Montgomery Clift as Manley Halliday. . . Bowdoin College presented a musical comedy based on "Head & Shoulders," taking considerable liberties with the story. This is a good college try. Recordings of the musical score are available from Box 533, Brunswick, Me. . . . The recording of F's voice given to the Princeton Library by Miss Graham has him reading Masefield's "On Growing Old," Keats' "Ode to a Nightingale," and Othello's address to the Venetian Senate. It probably does not present a true impression of his normal voice, because he is reading in a rather dramatic style. Insofar as it is possible to judge, the voice was strong and clear, with no discernible mid-western accent.

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